

Issue 3 / March 2014

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CREATIVE FREEDOM

SA'S CREATIVE ENTERTAINMENT INDUSTRY

AIMING HIGH WITH
**ANGEL OF THE
SKIES**

**COAL STOVE
PICTURES**

TELLING STORIES BY THE FIRE

THE SOUNDS
OF **ALLEN
PURKISS**

FREEDOM
SYSTEM
CLEAR SKIES
FOR SA FILM

ISSN 2307-2229

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This magazine is about the creative people and their projects in the entertainment industry in South Africa. It is about cool art, comic books, video games, movies, animations, television shows, studios, events and any projects that are interesting and creative in South Africa. Flap your feathery wings as we take off into the unknown!

SUBMISSIONS

If you would like to contribute to the magazine, or believe that the public has to know about your creative products, cool art, sleek studio or events, then please contact us at cfmag@gojomagazines.com

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Welcome to our third issue!

CREATIVE FREEDOM™

SA'S CREATIVE ENTERTAINMENT INDUSTRY

WE ENTERED THE EPOCH IN WHICH SA FILM TAKES OFF...



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PUSHING THE OUTSIDE OF THE ENVELOPE FOR SA FILMS

The B-24 Liberator, the most widely produced Allied bomber of World War II is famous for being flown by 34 Squadron, a brave contingent of South African gunners and pilots. Alongside these brave bomber crews, were Ace fighter pilots such as the South African, Adolph "Sailor" Malan, famous for preserving the lives of his fellow pilots with the creation of his *Ten Rules of Air Fighting*.

Few of us take the time to think about the monstrous duty that in such a dark decade in the annals of humanity had been laid upon these few men and women. Amongst the library of singular acts of bravery performed by the pilots of the RAF, were feats such as using the wing tips of their Spitfires to tip over V-2 "Doodlebug" Rockets in *mid-air*, or being chalked up for bombing run after bombing run over the flak-laden gauntlet that was Nazi-occupied Europe every day.

Written and directed by Christopher-Lee Dos Santos, *Angel of the Skies*, is a South African independent film telling the story of just such a group of people.

Dos Santos is best known for *At Thy Call*, a 2008 short-film about the South African Border War which was screened at that year's Festival de Cannes, various music videos as well as the 2006 made-for television film *Brothers in Arms*, which premiered on M-Net and was shot over a period of four days.

Now, the AFDA graduate, who shares his alma mater with people like director Jonathan Liebesman (*Battle Los Angeles*), has created a second full-length feature film that seems to have built upon that ambition, pushing what would be considered conventional in the South African film and television industry to a new standard. Shot with Canon 7D HD SLR cameras, and created with the full support of the South African National Museum of Military History (SANMMH), this benchmark in South African cinema features extensive computer-generated imagery.

Alongside Dos Santos's co-executive producer Diony Kempen, owner of Welela Studios, the film was produced by local talents Andrew Eric MacDonald and Carmel Nayanah, whom are known for producing the recent rhino-poaching thriller *Snare*.

Angel of the Skies tells the story of South African Flight Officer, Earl Kirk and his team flying a B-24 Liberator during the height of the Second World War. After crashing down behind enemy lines, Kirk and his men must find in themselves and each other the strength to make their way back home against improbable odds.

WORDS BY MARTHINUS DAWID VAN ROOYEN

The SANMMH supplied the cast with war-time costumes and weapons and vehicles, as well as allowed Dos Santos and his team to shoot much of their footage in their actual MK V Spitfire, currently on display at the Museum's Johannesburg campus. Unfortunately, due to time constraints, the film's portrayal of the daring Adolph "Sailor" Malan had to be removed from the final cut.

Alongside the SANMMH's cooperation in providing RAF uniforms and vehicles, all the German uniforms were created by Hire Arms Company, run by industry veteran Bruce Wentzel. Alongside the uniforms provided, they also recreated a .50 caliber machine gun for the side door of the Liberator flown by Kirk and his men.

Despite taking only seventeen days to shoot, the film starring Nicholas van der Bijl as well

as Dos Santos's frequent collaborators Andre Frauenstein and *District 9* antagonist David James, took a great deal of time to produce since all the computer-generated imagery was created in-house by Dos Santos and his team. The film was created with a meagre budget of approximately R4 000 000.

Angel of the Skies was shown at last year's Festival De Cannes. Alongside this prestigious event, *Angel of the Skies* also received an invitation to be screened at last year's Durban Film Festival.



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SHARING STORIES

WITH COAL STOVE PICTURES

Gather around the fire and let me tell you the legend of Coal Stove Pictures. Today you may know them as a mighty production company, but do you know their beginning and their journey? It started many moons ago in a place known as the University of the Witwatersrand. Fate had arranged that four young storytellers complete their training in the same place, at the same time. They were the actor Wandile Molebatsi, director Scottnes Smith, screenwriter Fidel Namisi and producer Terence Mbulaheni. They were drawn together by their shared vision, which formed the heart of Coal Stove Pictures...

Creative Freedom (CF): Why the name "Coal Stove Pictures"? Is there a story behind it?

The coal stove is the place eKasi where families come and congregate. The place where families come and share warmth, food, adventures and successes of the day. This is the role that film should always play. Films are essentially about relaying stories and creating spaces where experiences can be shared and enjoyed. This is why we choose the name Coal Stove Pictures for our production company. The name always reminds us why we make films: to entertain, share ideas and inspire.





Photos from Remix, the sequel to the smash hit, Tooth and Nails.

CF: What are some of the most valuable experiences you gained while working on the three Mzansi Magic films?

What has proved to be so valuable: has been the growth of the team. It is always exciting when you discover new things to make your film making better. Be it gifted cast members, talented crew or awesome locations. Making films is the ultimate team sport and finding the right combination of people that will compliment the end goal is not easy and after making Tooth and Nails, Ke Jive and Lucky Numbers for Mzansi Magic we have been able to find 'team mates' that we can call on, to build and create along with the Coal Stove Pictures team.

CF: Tell us about your trip to the Cannes Film Festival. Was it everything you expected and what interesting experiences did you have?

Wow... It was amazing to be re-energised by the interest and excitement around African Film. What is so incredibly valuable about attending the Cannes Film Festival is the ability to sell or market your stories to the international cinema world. To have an opportunity to polish aspects, that first and foremost make your African story unique, but also more importantly to remind yourself that there are universal elements that make a story last in an audience's mind.

CF: Do you have any new, exciting projects on the horizon?

YEBO!! We have been working on dance feature, Hear Me Move for some years now. The script was developed in partnership with the National Film and Video Foundation. We have teamed up with exciting brands like Metro FM, loveLife and FuBu. The film is being directed by Scottnes Smith, myself (Wandile Molebatsi) and Fidel Namisi are producing the film. Hear Me Move is Coal Stove Pictures' debut on the feature film stage and all the elements are in place for an explosive film.

CF: Where would you like to see the SA film industry ten years from now?

More films! More bums on seats! It's an exciting time to be making film in Africa. There are so many stories that need to be crafted and told. The avenues for growth are so varied that the possibilities are infinite. With platforms like moving cinemas, mobile devices, and Video On Demand, making films in South Africa and Africa is promising to be an extremely innovative and exciting time.

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- 1) Development and production of both fictional (series, drama, comedy) and factual (documentaries) content for television and cinema: Production management, Post production facilitation.
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Q & A WITH AUDIO GURU PURKISS

Images from the fast-paced, multi-player game, Death Lazer.



Creative Freedom (CF): When and how did the get into the creative industry?

I got into the industry by accident when helping out for an indie game, which then led to getting involved with another indie team, which led to getting involved with Luma Arcade/Kerosene Games, I.C.E Games, Bayside Games and a couple other smaller projects.

CF: What do you do?

I do original music composition, sound design, game engine audio implementation, television commercials, voice overs, etc.

CF: What projects have you worked on?

- Bladeslinger
- Robots Can't Jump
- Darkrun
- Pure Fun Soccer

- Death Lazer
- Zita Asteria
- Greenia
- Meerkat Radio Telescope Array
- Robot Game

CF: What projects are you working on?

Death Lazer iPad version and then the UDK version with L3 Games and whatever else comes up. Also getting a show-reel together.

CF: What do creators in South Africa need to improve the scale of entertainment?

Skills, good ideas and hard work, the same as the creators in any other country. The infrastructure is pretty much set up equally. If you have a good indie game the outlets are the same. It's kind of a level playing field with regards to indies worldwide.

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Anything audio (music, sound design, voice overs, final mix, etc.)



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Websites: www.apollocombine.com | **Death Lazer:** www.makegamessa.com/discussion/663/death-lazer-demo/p1

PIN-UP BY EMMANUEL KONGOLO



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